

Strand 4. Research and Doctoral Theses in Progress

Albert Kálmán Kőrössy's Architecture in Hungary. An Oeuvre Influenced by The Early Jugendstil in Munich and Hungarian National Endeavours

Eszter Baldavári

Abstract

In Hungarian architecture there are still numerous architects whose oeuvre is not well-known because their bequest is not processed or not available. Albert Kálmán Kőrössy is one of them. Even many of his gems can be found in Budapest, Bratislava and Timisoara due to the lack of his bequest in any collection of museums, needed the research for basic data not only of his architecture but his life as well. After numerous newly identified buildings and professional terms related to Art Nouveau and its synonyms all over Europe, the mosaic pieces of the results could lead to the born of a monograph. This paper represents the route of the collection of information started before a wave of digitalization Hungary, how it changed due to the digitalization of archives, how it helped to a family get acquainted with their grandfather and how their family legends helped to find some surprising aspects of the oeuvre. Additionally, it represents the practical results of the research discovering components of Art Nouveau in Hungary and how an architect's life can be an inspiration for the residents of an apartment house designed by him.

Keywords: Albert Kálmán Kőrössy, architecture, Art Nouveau, cultural transport, digitalization, Early Jugendstil, Hungary, knowledge flow, reconstruction, szecesszió

The research of Albert Kálmán Kőrössy's oeuvre

Albert Kálmán Kőrössy is an undeservedly forgotten figure in the history of Hungarian architecture around 1900 who cannot be categorised solely as a follower of Ödön Lechner's form language of Hungarian character¹. His oeuvre was not the subject of research till the beginning of the 21th century, and his plans and buildings were only mentioned in connection with Hungarian Art Nouveau architecture. The research into his architecture was started in 2008 by the author of this paper to clearly demonstrate Kőrössy's endeavours in Hungarian architecture and to collect all documents related to his work as well. There were some

¹ József SISA: *Lechner, a Creative Genius, Museum of Applied Arts, Institute of Art History, Research Centre for The Humanities, Hungarian Academy of Sciences Budapest, 2014, p. 13-33.*

difficulties with the latter as there is neither an entire bequest in any museum nor an archive (only some plans and photos) and we do not know of any memoirs written by him either.

During the past thirteen years numerous new buildings were identified as Kőrössy's design, mostly apartment houses and public buildings among the 12 items. Further data were found in Artúr Sebestyén's heritage, who was Kőrössy's partner between 1893 and 1899, in the Hungarian Museum of Architecture in Budapest, where several documents and photos can be found on the buildings belonging to the discussed period. Due to a large wave of digitization new data found not only in databases of museums and cultural institutions but in the contemporary periodicals of the time he worked.

I would like to emphasize the key role of this conference, because thanks to the last presentation I gave here in 2018 and its English text that is available on the website of the Congress, in 2019 I had received an email out of nowhere which was written by the Stephen Hassan Lengyel, Kőrössy's great grandson who said thank you to me for dealing with his great grandfather. Even the descendants were searched for years from that email a new conversation could start. Several new photos, portraits could help get to know the Kőrössy family, their life and way of thinking. Beside these data Stephen and his mother Mária (Albert Kálmán Kőrössy's granddaughter) a new topic appeared, that Kőrössy was the admirer of Spain and he loved the Mudéjar architecture. The first personal object owned by him appeared in the Library of the Hungarian Museum of Architecture and Monument Protection Documentation Center that is the famous "Ten Books on Architecture" written by Vitruvius what Kőrössy received for his graduation in 1891.

Beside the biographical results it was needed to systemize some terms in Hungarian art history as Art Nouveau research is a quite young field. The new conceptual framework also helped the placing of Albert Kálmán Kőrössy's work and style in Art Nouveau movement. Creating the new terms firstly numerous researching trips² were needed to examine the different endeavours of Art Nouveau all over Europe.

Early Jugendstil in Hungarian Context

At the turn of the 19th and 20th century several terms were born all over Europe to describe the movement that is called Art Nouveau in the international literature. At an early stage of the movement the different terms in Europe like Art Nouveau, Secession and Jugendstil etc. were regarded as each other's synonyms, but according to the latest point of view, due to the differences of the motives, it became clear that these terms cover autonomous variations of the movement.³ In addition, it is crucial to emphasize that we use the term "movement" instead of "style" to describe this modern endeavour in order to make clear that it cannot be discussed as a style in the classical meaning.

² In 2011 Kőrössy's works were discovered in Budapest, Bratislava, Timișoara and Targu Mureș, then in 2013, because of the similarities of his ornaments, numerous German Jugendstil buildings were also examined in Berlin, Cottbus, Darmstadt, Karlsruhe, Munich and Stuttgart. Between 2014 and 2018 some study tours in Belgium (Antwerp and Bruxelles) and Great Britain (Bexleyheath, London, Glasgow and Helensborough) and France (Nancy, Paris) helped to discover the similarities and differences among the characteristics of the Art Nouveau movement in each country. The result of these visits and researches were to determine the early German Jugendstil as the main influence on Kőrössy's architecture during the period between 1898 and 1905.

³ Philippe JULIAN: *The Triumph of Art Nouveau, Paris Exhibition 1900*, London, 1974, p. 104.

In Hungary, the well-known term “szecesszió” refers to the Viennese endeavour while we can find numerous examples of the German Jugendstil, the French and the Belgian Art Nouveau and Hungarian folk art motives as well. It is also interesting to examine the debate over the meaning of the word “szecesszió” in the contemporary literature as some people recommended using the term “szecessziók” in the plural form to show the diverse nature of the movement. In Hungary, as the examination of Albert Kálmán Kőrössy’s oeuvre concluded the influence of Jugendstil, there was a need to elucidate through the creation of the term “Early Jugendstil”⁴ that is not refer to the Darmstadt School. By this definition, Albert Kálmán Kőrössy’s work represents the most significant influence of the early Jugendstil architecture in Hungary.

Overview of Albert Kálmán Kőrössy’s Architecture

Albert Kálmán Kőrössy was born on 15 June 1869 in Szeged. His father was Miksa Neumann, Vice President of the Budapest Stock Exchange. In 1903⁵, the family was awarded nobility with the title “királyhalmi”. At that time, Albert was already using the name Kőrösi, which he then changed to Kőrössy in 1911.⁶ In 1887 he started his studies in architecture at the Technical University of Budapest, and then first he studied in the École des Beaux-Arts in Paris then at the Technische Hochschule in München in 1890, becoming a student of Friedrich von Thiersch (1852-1921).⁷ It was here that he learned about a new endeavour that was striving to free itself from conservative influences; namely, the early stages of German Art Nouveau architecture, also called Jugendstil.

Kőrössy graduated as an architect in 1891. After a subsequent trip to Paris, on returning to Budapest he was employed by Alajos Hauszmann, the architect of the Royal Palace in Buda. It was during this time that he made acquaintance with Artúr Sebestyén, and together they created their first plans in the spirit of Hauszmann’s Neo-Baroque forms. After several villas were built according to their historical designs, Albert Kálmán Kőrössy opened his own office in 1903 in 47 Városliget Allee behind his villa. Between 1900 and 1905 we can discover a new endeavour in his architecture which is the influence of the early Jugendstil.

Between 1899 and 1905 in Albert Kálmán Kőrössy’s works we can discover the traces of a major European trend of that time, the early Jugendstil, which he encountered during his studies in Munich as a student of Friedrich von Thiersch. Kőrössy chose his botanically exact plant motifs and carefully formed animal figures from the Hungarian flora and fauna. The most beautiful examples from this period are his own villa in Városligeti Allee, the Walko House in Aulich Street, as well as the Sonnenberg House in Munkácsy Street.

Even Kőrössy attended the Technical University of Budapest during his studies he visited the École des Beaux-Arts in Paris, then around 1890-1891 the Königlich Bayerische Technische Hochschule in Munich where his professor was Friedrich von Thiersch. Although

⁴ BALDAVÁRI Eszter: *A német korai Jugendstil hatása Kőrössy Albert Kálmán építészetére*, Pécs, 2013.

⁵ The title of the nobility ‘királyhalmi’ was given in 19th June 1903 to Miksa Neumann, the vice-president of the Stock Exchange of Budapest and to his son, Albert Kálmán Kőrössy architect. In: Magyar Nemesi Almanach [Hungarian Perrage-Book] (ed.: Kempelen Béla) Budapest, 1910, p. 7.

⁶ BALDAVÁRI Eszter: *Kőrössy Albert Kálmán, Az építészet mesterei*, Budapest, 2021, p. 13.

⁷ SZÖGI László: *Budai, pesti és óbudai diákok külföldi egyetemjárása II. 1256–1525 és 1867–1919 – Budapest Történetének Forrásai*. Budapest, 2012, p. 324.

Thiersch was one of the most well-known figures of Neo-Baroque architecture, at the end of his work Jugendstil forms started to appear on the façades of the buildings designed by him. Kőrössy probably learnt about the Art Nouveau movement called Jugendstil in Munich via the works of Thiersch and Martin Dülfer who worked in his architectural bureau. Kőrössy spent his time in Munich exactly at the time of the birth of Munich Secession. He could get acquainted with numerous ideas and designs through influential persons among professors, well-known architects and artists such as August Endell, Hermann Obrist, Bernhard Pankok or Franz von Stuck.⁸ Having been influenced by these, Kőrössy could return to Budapest to start his career. At the same time, due to the fast flow of information in the press⁹, the Hungarian audience could learn about the so-called Munich Secession from the daily news in 1894.¹⁰

As soon as Kőrössy returned to Budapest, he was employed by his former professor Alajos Hauszmann at the Technical University of Budapest.¹¹ One of the first projects he was involved in was the New York Palace (1890-1894) in 1891. During this work Hauszmann's greatest assignment was rebuilding the Royal Palace of the Buda Castle from 1891.¹² Nevertheless, it was no coincidence that Kőrössy went to Munich from Budapest. Professor Hauszmann, who knew Thiersch's work very well, might have recommended him to study at the Technische Hochschule. This is further evidenced by the fact that the most significant connections between Hauszmann and München was the relationship with the antiques dealer Lehmann Bernheimer.¹³ According to Péter Rostás, during the work on the Buda Castle Hauszmann visited Bernheimer in Munich with his team to view and possibly purchase furniture.¹⁴ In 1889 Bernheimer opened a new house for selling high quality fabrics and luxury goods. The designers of the Bernheimer Palace were Friedrich Thiersch and Martin Dülfer¹⁵. According to both German and Hungarian art historians such as Dieter Klein, Katalin Marótzky¹⁶ and József Rozsnyai, the Neo-Baroque building can be similar to the New York Palace in Budapest. Hauszmann knew of Thiersch's work as he mentioned his plan for the Elisabeth Bridge tender (1894) in Budapest in 1908.¹⁷

⁸ Stefanie LIEB: *Was is Jugendstil? Eine Analyse der Jugendstilarchitektur 1890-1910*, Frankfurt, 2021, p. 166.

⁹ Clelia Segieth: *Memorandum des Vereins Bildender Künstler Münchens*. In: Buhrs, Best: *Secession 1892–1914*, p. 20–24.

¹⁰ *Téli műtárlat*, In: *Pesti Hírlap*, 1894/16, p. 2.

¹¹ Gaspar SALAMON: *'Akademische' Vorbilder für die Polytechnische Architekturausbildung an der Joseph-Technischen Hochschule Budapest in der Gründerzeit, Vom Baumeister zum Master Formen der Architekturlehre vom 19. bis ins 21. Jahrhundert*, (ed. Carola Ebert) Berlin Universitätsverlag der TU Berlin 2019, p. 192-213.

¹² ROZSNYAI József: *Neobarokk építészet Magyarországon az Osztrák–Magyar Monarchia idején, különös tekintettel Meinig Arthur építész munkásságára*, Budapest, 2011, p. 167.

¹³ Dieter KLEIN, *Münchner Maßstäbe: der Siegeszug der Münchner Architektur im 19. Jahrhundert*, Munich 2008, p. 104.

¹⁴ ROSTÁS Péter: *Hauszmann Alajos és a szecesszió s budai Királyi Palota 1900 körüli átépítésében*, Tanulmányok Budapest Múltjából 2016/41, p. p. 181.

¹⁵ Dieter KLEIN: *Martin Dülfer. Wegbereiter der deutschen Jugendstilarchitektur*. (Arbeitshefte des Bayerischen Landesamtes für Denkmalpflege, Band 8.), München 1981, 25

¹⁶ Katalin Marótzky-Márton Székely: *The Restricted Design Competition for the New York Life Insurance Company Building in Budapest, A Late Nineteenth-Century International Design Competition in Central Europe*, RIHA Journal 0198 | 10 September 2018

¹⁷ HAUSZMANN Alajos: *Néhány szó az építészeiről*, Magyar Mérnök és Építész Egylet Heti Értesítője, 1908/11, p. 102.

At the same time, according to József Rozsnyai, Hauszmann was inspired by the urban plans of the König-Johann-Strasse in Dresden designed by the architect Bruno Schmitz from Berlin.¹⁸

As numerous young architects worked in Hauszmann's office, Albert Kálmán Kőrössi received the opportunity to work on the design of the New York Palace and the Curia as well. He got acquainted with architects such as his future partner, Artúr Sebestyén, Kálmán Giergl as well as Flóris Korb, whose friend was Martin Dülfer himself¹⁹. Moreover, as a famous theatre designer, Dülfer (similarly to Max Littmann) was one of the jury members of the National Theatre (Nemzeti Színház) in Budapest in 1913.²⁰ Martin Dülfer had several contacts among Hungarian architects studying and working in Munich as well²¹, due to the fact that he had been living in an apartment under 19 Pfeuferstrasse since 1900 (which estate he had eventually bought) that was designed and built by Imre Könyves (Emerich Könyves) in 1897. The apartment house that belonged to Könyves, who is also known for founding the first Portland Cement Factory in Munich in 1897, was home to another Hungarian architect too, namely Ferenc Nyilas (Franz Nyilas)²² who was one of the most well-known artists of the Munich Jugendstil. In addition to Könyves and Nyilas, it is worth mentioning Ferenc Popp (Franz Popp) as well, who also designed Jugendstil buildings in the Bogenshausen quarter of Munich.²³

At the beginning of the century, Kőrössi's works were frequently exhibited at the winter and spring salons of the Kunsthalle in Budapest. Most often these were beautifully implemented plans of villas and apartment blocks, which were also very often mentioned in newspapers of the time. The correspondent of the journal *Építő Ipar* characterised his art as 'knowledge infused with a decorative sensibility'.²⁴ His significance not only becomes clear through his materialised plans; it is also due to his initiative that the rules of architecture tenders were altered, thereby making the process of evaluation quicker and fairer. His applied arts designs inspired by early Jugendstil were also noteworthy, for instance, a gas chandelier ornamented by water lily-shaped pendants; this was also exhibited in the Museum of Applied Arts.

Albert Kálmán Kőrössi probably knew the latest works in German architecture, since many of his buildings are similar to the ones of the Early Jugendstil. The designs of Martin Dülfer's apartment houses and villas in Munich and Dresden inspired Kőrössi's numerous works. Not only the so-called Gonda apartment house and atelier looks like Dülfer's building (4-6 Gedonstrasse, Munich, 1904) but also the axes and the details of the façade of the Kutnewsky department store (1912) resembles the former Hotel Terminus (43 Bayerstrasse, Munich, 1902-03).

¹⁸ ROZSNYAI József: *A magyarországi historizmus építészeti alkotásainak előképeiről, különös tekintettel neobarokk építészetünk stíluskapcsolataira*, In: Kő kövön. Dávid Ferenc 73. születésnapjára II. kötet. Budapest, 2013, p. 303-322.

¹⁹ ROSTÁS Péter: *Hauszmann Alajos és a szecessziós budai Királyi Palota 1900 körüli átépítésében*, Tanulmányok Budapest Múltjából 2016/41, p. 181.

²⁰ *Az új Nemzeti Színház*, Az Est Hármas könyve, Budapest, 1929, p. 150.

²¹ This paper provides only a glimpse into the Hungarian architects working in Munich, it requires further research to be the topic of a future publication.

²² Willibald KARL- Karin POHL: *Bogenhausen. Zeitreise ins alte München*, München 2014

²³ Dorle GRIBL: *Prominenz in Bogenhausen. Villen und ihre berühmten Bewohner*, München, 2009, p. 30.

²⁴ *Építő Ipar*, 1906/30-49, p. 454.

In 1894, the construction works of Elisabeth Bridge in Budapest were started, and as a result of related city planning, a square was created (called Eskü Square, today Március 15. Square). The so-called Lottery Palace, designed by Kőrössi and Sebestyén was built in 1899 on commission of the Hungarian Royal Lottery Company. The building, which still showed Neo-Baroque ways of massing, also demonstrates some features of Art Nouveau, such as its ornamental roof shapes and the plasterwork of the fronts, which were created in the spirit of the München Jugendstil. The plans of the building were also exhibited at the Budapest Hall of Arts in 1900, and the drawings were praised by Emperor Franz Joseph I himself. In World War II, the palace suffered heavy damage that it had to be demolished.

In 1899, Kőrössi parted ways with Artúr Sebestyén, and he opened his own office in his newly constructed villa at 47 Városligeti Allee.²⁵ The façade is richly ornamented with plasterwork. On the ground floor, there is an omega shaped window decorated with a lion's head, hidden behind an enormous pear tree's branches. A similar design can be observed on the Lottery Palace. Between the attic windows there are tree trunks reaching upwards, entwined into a single lush crown on the hood moulding. The sunflower-and-rose-framed gable is filled by a relief depicting allegories of Art. If we take a closer look at the figure symbolising Architecture, we can observe that the master is examining the model of the very villa. In the interior, the decorative brass handles mostly retain their original form, just like the tendril-and-leaf railing of the stairs, which leads our eyes to a vast stained glass window with figures of irises and a stork, created by Miksa Róth²⁶. The structure of the façade and the style of the ornaments are similar to such buildings in Cottbus as the villa under 41 Bautzenerstrasse (1903) and 48 Schillerstrasse (Friedrich Dümpert – Hermann Hauke, 1901-1902) in Cottbus. The omega-shape window looks like that of the apartment house under 47 Zimmermannstrasse in Stuttgart.

Kőrössi designed a stable behind the villa in 1910, as well as an architect's office at the end of the plot in 1903, soon after the villa itself had been completed. The building was covered in detail in the 1904 Architectural Survey, saying that from its balcony on the façade, „1:1 scale drawings of details can be rolled down, and their three-dimensional effect better judged from the garden.”²⁷

Just like other architects at the turn of the century, Albert Kőrössi also designed a mausoleum, namely one for a business partner of his father, Marcell Madarassy-Beck, in 1902. The grave in the cemetery on Salgótarjáni Road is currently in very bad shape. The central feature of its ornaments is the poppy head, a Jewish symbol. After his villa, which demonstrated a very fresh spirit, in 1901 Kőrössi was commissioned to design an apartment block for Lajos Walko, the director of the Hungarian Currency Exchange Bank. The building stands at 3 Aulich Street. At first glimpse, it still reminds us of Neo-Baroque apartment blocks, but the rich decoration reveals the botanically exact details of the Jugendstil. As if an enormous tree of life had come to life in its natural environment, we can see water plants, dragonflies and frogs, above which there are blooming corn plants, owls and song birds feeding their young among oak and pine branches. Similar creatures can be seen in 38

²⁵ GÁBOR Eszter: *Stadtwaldchen Allée – Városligeti fasor (1800–1873)*, Magyar Műemlékvédelem, XIII. 2006, p. 179.

²⁶ Today the item can be found in the archive of the Wolfsonian-Florida International University.

²⁷ BOBULA János: *Kőrösi Albert építész műterme*. In: *Budapesti Építészeti Szemle*, 1904, p. 190–191.

Lisztrasse in Stuttgart as well. Above these, we can see some nymphs and squirrels among laurel branches representing the divine sphere. The sculpted ornaments of the building were created by Ignác Oppenheimer and Géza Maróti. The picture on the gable is an outstanding work of art, depicting Eve in Paradise. Not only the composition is similar to the Karl-Gössel House (97a Kriegstrasse, Karlsruhe, 1896-1898) designed by Robert Curjel and Karl Moser but also the shape of the pediment.

Kőrössy – by whom we do not know any publication of architecture theory, only by an interview we can get acquainted with his view – regarded modern design as very important but it was also significant to depict Hungary’s animal and plant life: “As I did not deem structural features interesting enough to help create variety on the façade, I was compelled to enhance it starting from the ornamental base... what a wealth and freshness lies in the large mass of animals, and especially that of plants, and how intimate, cosy (I purposely do not say “of national character” yet) it makes our ornamentation if we draw from the flora and fauna typical of our own country.”²⁸

This view is demonstrated by the apartment block in 23 Munkácsy Street, built by the merchant Imre Sonnenberg in 1904. The house, unfortunately stripped of its former splendour, boasts of glass windows on its façade, designed by Miksa Róth; as well as wrought iron elements made by József Hochmann. As of today, it is only the limestone gate ornament by Géza Maróti that can be seen, depicting bowing female figures among rose arbors. The form of the gate and the windows are similar to the National Insurance Company in Munich (Landes Versicherungsanstalt, 9 Holbeinstrasse) designed and built by Jakob Heilmann and Max Littmann in 1904.

Philantia Florists opened their shop on 9 October 1904 in 9 Váci Street, on the ground floor of the Seven Prince-Electors House an apartment house, designed by József Hild for Sándor Nákó. The business was led by Jozefa Szabó, wife of József Huszár. The shopfront was designed by Albert Kálmán Kőrössy. On its upper part, there is a frieze containing adjoining ovals made of brass, and on top of it, there is a copper relief of a rose arbour. The motif is reminiscent of the roses of the Munich Jugendstil, but a similar motif was used by Max Fabiani as well, when decorating the Austrian pavilion at the 1900 World Exhibition in Paris. The front of the Art Nouveau florist’s shop, which retains its former state even today while still being a florist’s shop under the same name, was created by the Haas & Somogyi firm. If we take a look at the interior, we will instantly glimpse the plaster stuccoes that conjure up the image of a rose arbour, as well as beautifully made pieces of furniture with marquetry and copper inlays. Lajos Márk’s oil on canvas paintings are also noteworthy; besides, he is not only the artist who made the paintings on the walls, but also a board member of Philantia Flower Hall Corporation since 1906, together with his father Márkus Márk. Philantia was not only a florist’s shop, but also an association whose aim was to make Budapest a metropolis of flowers through spreading the love of flowers even in the poorest homes of the city. The meetings of the association were held in the back room of the shop, under the patronage of Baroness Dániel, wife of the former minister for trade. Philantia also hosted art parties organised by the Hungarian Women’s Education Circle after 1905; moreover, the painter and applied artist Ferenc Szablya-Frischauf who was the interior designer of the Palace of Nations in Geneva staged his exhibitions there. In addition, the wife

²⁸ KÖMŰVES: *Modern építészet*. In: Magyar Iparművészet 1902/5, p. 11-17.

of the mayor István Bárczy organised a doll exhibition there at Christmas 1905, where dolls styled as the medieval war heroines Ilona Zrínyi and Katica Dobó were shown in Hungarian dresses. As time went by, Philanthia's popularity was steadily increasing, and at the accession ceremony of King Károly IV and Queen Zita in 1916, a gorgeous bouquet made in the shop was handed over to Her Majesty by the mayor's daughter.

Between 1905 and 1908 a new period starts in Kőrössi's architecture who might have made acquaintance with Ödön Lechner during the completion of large state competitions. Lechner, who used a form language of Hungarian character, sent an entry with Kőrössi for a call for the building of the Ministry for Education and Culture in 1905. Their design received the second prize; and as it included simplicity and modest motifs while demonstrating diversity at the same time, it earned the jury's favour but finally Ignác Alpár won the tender. Albert Kőrössi's competition entry for the Psychiatric Hospital in Kecskemét in 1907 also shows Ödön Lechner's direct influence.

Between 1906 and 1908, he designed several buildings with similar motives such as bird head, trefoil and miniature colonnettes, therefore we can call this stage in his life the Lechner period.²⁹ On many of Lechner's buildings we can observe the single and double bird head motifs, the fish tail motif as well as the trefoil, which were all present on the Old Hungarian belt mounts were found on archeological sites at that time. These are complemented by the miniature colonnettes, which only have a decorative function, just like the vertical ornamental lines of cross-flowers and tulips reminiscent of Transylvanian wooden grave marks. These ornamental motifs embodied a form language of Hungarian character in Ödön Lechner's art.

The town council of Temesvár (today Timișoara, Romania) decided to rearrange the area of the Béga Canal in 1902, which meant the construction of a hydro plant as well as three new bridges. The reinforced concrete Ligeti Street Bridge designed by Győző Michailich engineer and Albert Kálmán Kőrössi containing 75 tons of iron was a groundbreaking achievement of its time as this was the first time in Hungary that decorative reconstituted stone was cast at the same time as the structural concrete was used. When the bridge was completed, it was the longest bridge with reinforced concrete structure, boasting of a span of 37,42 metres. This successful design was awarded a certificate of appraisal at the 1910 World Exhibition in Paris.³⁰

In the early 1910s, the architect Géza Kiss joined Kőrössi's office. Their joint works are characterised by symmetry and geometric forms as well as an archaising, Egyptian-like style of ornamentation. There are many examples illustrating these Egyptian motives, most of all apartment blocks in Budapest (in Aradi Street, Vörösmarty Street, Benczúr Street), but we could also consider the former Szabolcs Agrarian Savings Bank building in Nyíregyháza. However, there is one work that is set apart by its usage of forms, namely, the 8th District Secondary School³¹ in Budapest, which was one of the most modern educational institutions of its time, quite similar in appearance to the works of Károly Kós and the art group called The Young Ones.

²⁹ BALDAVÁRI Eszter: *Lechner Ödön építészeti formáinak hatása Kőrössi Albert Kálmán építőművészetére honfoglalás kori tárgyak és a népművészet keresztmetszetében*. In: Ybl és Lechner vonzásában. Budapest, 2018, p. 172.

³⁰ *Die Parkgassenbrücke in Temesvár*, Beton u. Eisen 8. 1909/15, p. 359–362.

³¹ Later it hosted the Folklore Collection of the National Museum of Hungary. Since 1998, it is home to the National Educational Library and Museum.

Between 1910 and 1911, Albert Kőrössy and Géza Kiss were commissioned with designing a building for the Hungarian Currency Exchange Bank in Bratislava, Slovakia. The structure of the façade reminds of the modern department stores of Otto Wagner such as the Neumann Department Store built between 1895 and 1896 for Moritz Neumann trader. With the contrast of the simple iron structure of the ground floor and the ornamented stories of this building became paragon for numerous European architects' elevations such as the Hungarian Wagner student, István Medgyaszay.³²

The former Hungarian Agrarian and Allowance Bank was built in 1912 according to the designs of Albert Kőrössy and Géza Kiss, with the use of Historicist elements taken from the Italian Renaissance. On the main façade, there is a relief of the Ancient Greek goddess Demeter, securing success in agriculture, holding a beehive in her hand; next to her, there is the figure of Iason, the god of fertile soil, holding a scythe; also, there is Pluto, the god of wealth. The richly ornamented wrought iron gate was created by Gyula Jungfer. The interior represents the archetype of the modern bank; its centre is occupied by an ornamented cashiers' hall, where the brass gratings on the glass walls also resemble beehives. The hall itself has a trapeziform glass ceiling with decorations in the colour of gold. The upper storeys were home to the administration, while the basement was occupied by strongboxes and vaults. One of the stainedglass windows, all designed by Miksa Róth, depicts Hermes, the god of trade. In 1925, the building became the headquarters of the Hungarian-Italian Bank, then in 1952 the National Savings Bank (OTP) took it over. Today it hosts the headquarters of OTP Bank.

The five-storey residential and commercial building in 6 Kristóf Square (1912), covered with granite slabs and resembling Otto Wagner's late works, used to belong to the famous furrier György Kutnewsky. It was built according to the plans of Albert Kálmán Kőrössy and his office manager at that time, Géza Kiss. The reliefs that ornament the façade depict trappers, bearing a reference to the owner's profession. They were created by Lajos Göröntséri Greff who, as a student of Géza Maróti and Lajos Mátrai Jr., participated in the decoration works of the Hungarian Pavilion of the 1911 World Exhibition in Turin. The state-of-the-art commercial building was described in detail in the contemporary newspapers. Its workshops were arranged on the fifth floor, where the unobstructed sunlight enabled the workers to sort incoming furs more easily, and the pieces that were to be protected could be arranged freely. The modern building was also equipped with rooms for cleansing furs of moths, and its ground floor hosted some very popular fur shows with live models, which were organised with the intention of entertaining customers. Famous actresses also purchased their fur coats from here, which also received coverage in the newspapers of the time. In 1928, it was the Kutnewsky workshop that produced the fur trimming for the Hungarian-style formal clothes of Otto von Habsburg—son of Charles, the emperor of Austria and king of Hungary—, heir to the throne of Hungary.

Close to the Kutnewsky House, in 14 Váci Street, another house was built between 1912 and 1913, which bore the name House of the Crown. This was a residential building commissioned by Henrik Balla. On its corner, there is an enormous relief depicting the Crown of Hungary. The Crown Café used to be here, which the author Gyula Krúdy would often frequent and write about in his collection of short stories titled "Stories from Old Pest".

³² Otto Wagner (editors: Andreas NIERHAUS–Eva-Maria OROSZ), Rezidenz Verlag, Vienna, 2018, p. 130.

Representation of The Results of The Research

During the researches more than ten papers were published about the topic from different aspects to introduce and represent Albert Kálmán Kőrössy's architecture. Beside the publications numerous guided tours and presentations addressed to acquaint citizens with Kőrössy's buildings and significance. After several events the author of this paper got the opportunity in 2019 to organize the first exhibition³³ about the architect by the Hungarian Museum of Architecture, Budapest. The first venue was the recently reconstructed Art Nouveau villa and museum, the György Ráth Villa, where some original objects were also seen lent from the Metropolitan Archive Budapest, the Ferenc Kölcsey Secondary School and the National Educational Library and Museum. After the first venue the exhibition moved to the assembly hall of the National Educational Library and Museum, where Kőrössy's life and artworks could be seen in an interior designed by himself. Finally, the exhibition was opened in the aula of the Ervin Szabó Metropolitan Library in Budapest that has some specific relations to the architects as well.

As events related to the exhibition two symposiums were organized about Art Nouveau, the first one was about the Art Nouveau maps in Hungary and abroad where the editors of the Art Nouveau Atlas: Jacques Lassere and Christian Schwarzer, and the editors of the Szecessziós Magazin: Imre Bálint and Titusz Puha presented their work. The second roundtable-talk was about the stereotypes of Art Nouveau and the role of that in the Art lessons of public education. The professional guests were Prof. em. Katalin Keserü and Attila Brunner art historians and the author of these lines.

The research was continued when I started my doctoral studies at the Péter Pázmány Doctoral School of History. Choosing the History Department was the right decision because I could get to know many new methods of analization and due to the new aspects of the research the results of cultural transfer and knowledge flow were also included the next paper that was a monography of Kőrössy. The book was published in 2019 within the well-known series titled "The Masters of Architecture" by the HOLNAP press that represents not only Albert Kálmán Kőrössy's life and architecture but also some new data about his collaborators such as Ödön Lechner and Artúr Sebestyén, and collected all his buildings and the articles and papers written by him.

Professional Support for a Reconstruction: The Rejuvenation of The Sonnenberg House

The house of Imre Sonnenberg who was the owner of an international transport was built in 1903 in Munkácsy Mihály Street 23 designed by Albert Kálmán Kőrössy. Even the house is a real Art Nouveau gem of Budapest since the 1960s it was getting to worse and worse conditions. Three years ago, the homeowners raised the common charges by 100% with the decision to collect amount for the restoration of the limestone gate and the reconstruction of the stainedglass windows. Moreover, they took part in the World Art Nouveau Day to attract

³³ Entitled: „Knowledge Infused with A Decorative Sensibility” Albert Kálmán Kőrössy's Architecture

attention to their aim and at the end of 2021 the Szinger-Hámori couple among the homeowners founded the „Foundation For Sonnenberg House”.

Supporting this civilian endeavour the Hungarian Museum of Architecture offered to prepare “pro bono” the documentation of the historic monument and conservation plan which was written by Eszter Baldavári art historian and Norbert Jankovics archaeologist-art historian. In the following months they applied for numerous tenders for the restoration of the limestone portal designed by Géza Maróti sculptor-architect who is well-known for the interior of the National Theatre in Mexico City. The supervisor of the restorer team, Balázs Szemerey-Kiss PhD prepared the restoration held between July and August 2021.

On 29th September 2022 the residents’ community of the Sonnenberg House decided to organize a conference to open eyes of professionals and Art Nouveau lovers for their aims. Zoltán Erő, the chief municipality architect of Budapest, emphasized the importance of protection of all of the high-quality buildings of the city. The former collaborators such as Eszter Baldavári and Balázs Szemerey-Kiss presented the documents of the conservations and Tibor Fényi, former director of the Miksa Róth Memorial House found the original colour plans of the four stainedglass windows. Hence Judit Füri glass-restorer prepared the reconstructed transom-window of the gate according to original colour plans that was applied in August 2022. Moreover, due to Tibor Fényi donation for the smallest window and some more tenders by Budapest altogether three colourful stainedglass window has been restored and applied by the end of this Spring. For the reconstruction of the remaining large window the professionals and Art Nouveau lovers cooperation is needed to the dream could come true.

Curriculum Vitae

Eszter Baldavári is an art historian and curator at the Hungarian Museum of Architecture and Monument Protection Documentation Centre in Budapest. She is a PhD student within the main research area of European tendencies of the Art Nouveau architecture and their connections with the Hungarian ‘szecesszió’. Among numerous other publications, she authored the monograph on architect Albert Kálmán Kőrössy, published in 2021. She curated several international exhibitions such as István Medgyaszay’s architecture (in India, Slovakia and Romania) and the Waves of Art Nouveau – Architecture in the Danube Region (in Belgrade, Ljubljana, Vienna, and Zagreb). After she won a grant by the Association of Hungarian Architects researched Hungarian architects in Shanghai, and was the author of the monograph of Charles Henry Gonda. As an expert she took part in numerous projects of the Danube Transnational Programme for the proposal of the Museum of Applied Arts in Budapest.